



FRENCH FASHIONS.

NEWS FROM THE ATELIERS OF GREAT PARISIAN MODESTES.

Trimmings Have Shifted Their Base—Galloons and Braids of Every Description Run Rampant Over New French Frocks—Mammoth Artificial Flowers Are Worn at the Theatres, Skirts Are Elaborately Flounced and Decorated, Sleeves Shrink by the Hour, But Are Still Greatly Trimmed—Fair Parisiennes Have Developed a Passion For Pearls and Wear Enormous Strings of Them on All Occasions.

Paris, Feb. 7.—The dressmakers say that if we have passed the day of wide skirts and wide sleeves we are not to be reduced to the proportions of meiner nature for all that. Volume will be replaced by ornament. The trimming, which for two or three years has been massed entirely on the blouse, has shifted its ground to the skirts and the sleeves. Spring will see



SCOTCH PLAID.

both these members elaborated out of all memory. They will be striped with galloons and ribbons, they will be enriched with appliques, the skirt will be ruffled at the top and the sleeves will be ruffled at the elbow; and all this it does not add to the width in actuality will still add in effect, which amounts to the same thing.

There has been for a long time no change so important as this shifting of base for the trimming. It has an air of some permanence, and seems to indicate that a new style has finally appeared.

A comparatively small amount of material will now make a gown, but to suppose from this that the cost will be lessened will be going too fast, for the trimmings may more than make up the balance. Galloons, for instance, look innocent enough at first, but if one puts from 50 to 80 yards on a gown, as may very well happen if this gown is zebraed to the top notch of fashion, this galloon may cost much more than the rest of the gown. The conclusion then is that the new style will perhaps be chic, but that it will not be cheap.

The effect being sought in the trimmings is not so much intricacy as a sharp contrast with the ground. Simple bands with a straight edge are used rather than fine braidings or open-work passementerie. This observation is important, for in it lies the difference between a commonplace result and distinction.

Galloons are the latest fangle, and probably the amount being worn would strap the earth round many times. Skirts and sleeves are covered with it from top to bottom, and the fashion is

far from touching its end. It will have developments in the spring and an enormous amount of black velvet ribbon is in preparation at Lyons. There is a great deal of applique. The Worths are making ball gowns of mousseline de sole applied with mousseline of another color or tone, as deep violet on pale violet, orange on yellow, etc. Cloth gowns have the boleros covered over with applique in silk tone on tone. This sort of ornamentation is so difficult to make as to be hardly within reach of the ordinary purse; at the same time it must be taken account of because it is a fashion that has produced a revolution in the making of lace. Lace is now made specially for appliques. Formerly, in choosing lace, one bought an edge or an insertion, or even a length by the piece, but these old boundaries have now disappeared, and it is to be had in all imaginable forms. Pieces are made to fit anywhere and everywhere on the gown. The taste for this sort of thing is on the increase, and will grow into flower next spring.

SOME NEW GOWNS.

The gowns described below have just been made for Harriett. They embody some of the latest novelties and the reader may unconsciously take them as models for the demi-season ahead. The first one is of smoke brown velvet and cloth. The skirt has the upper part of cloth and the lower part of velvet. The velvet has the upper edge in a curve that sweeps upwards toward the back; it is slightly gathered, but scarcely enough so to be called a ruffle, the width being given by folds, and it is sewed up with a cord of the cloth. This division of the skirt permits the upper part to be fitted close while the lower part flares, thus giving an extremely fashionable silhouette. The blouse and sleeves are of cloth and there is a bolero of the velvet. The bolero has square jockeys that fall over the sleeves, and a collar that will stand high or may be turned over at will; it is open in front and runs up shorter behind to form a parallel with the curved line in the skirt.

A notable creation is of black cloth trimmed with violet velvet. At the top of the skirt is a cluster of velvet pipings running round. The bands dip a little round the front and reach quite to the belt behind. It should be remarked that skirts that permit this treatment have no gathers at all behind, but two flat plaits only, one on each side, which turn under and meet. The bodice of this gown is partly covered with a bolero in three stages with jockeys trimmed with pipings running round to match the skirt. The bolero is double-breasted and fastened down the left side, and in the edge from the neck down is a crimped ruffle of black chiffon. This dress is exquisitely completed with a black hat covered with parma violets and a neck ruche and muff made of black chiffon ruffles mingled with knots of violet velvet.

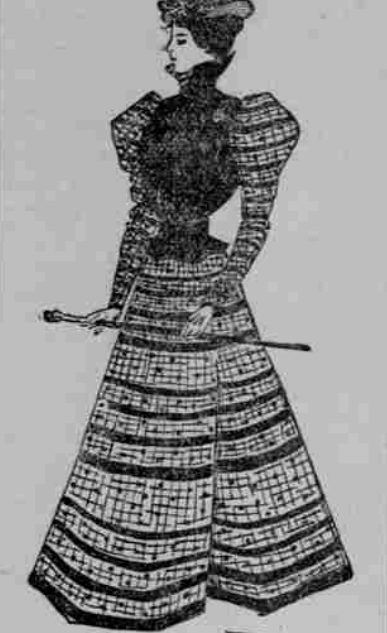
It will be useful to observe that where there are so many bands of trimming there must be care, that the lines do not make a discord. They should not run up and down on the bodice, for example, and run round on the skirt, but they should keep the same general direction. The care to be taken in this regard is illustrated in the following model. The blouse is of elephant-gray velvet, striped up and down with bands of gray-blue cloth. The bands are cut bias, are of graduated widths, and are stitched down on both edges. The velvet sleeves are left plain. The skirt with this blouse is of gray cloth, and is without any trimming at all. The blouse is fastened down one side with plaited taffeta ruffles, blue and gray set in the edge, an idea in great vogue, and the same ruffles are at the top of the neck band and in the sleeves. A very original hat goes with this dress. It is all black, and is made of satin, with a wide velvet binding round the edge. The binding is an inch wide. These wide bindings are the latest cry. A velvet scarf is drawn loosely around the crown, and some enormous black poppies are at one side toward the back.

FLOUNCES HAVE REAPPEARED. It is perhaps a little premature to recommend flounced skirts. Several have been made, but it seems not yet quite certain whether the idea will take, or whether it will remain one among the many experiments tried and dropped every spring. This is a word to the prudent, and having spoken it the conscientious writer may go on to describe what the dressmakers say will be the great rage in the spring.

The flounced skirt is in three stages or it may be in five. If the material is thick the flounces are cut in godets, that is to say, in a curve, as capes used to be cut, which, when straightened out, gives fullness without ruffles. Lay the pattern on the cloth so that the texture will run straight in the front, and bias on the sides. The flounces are lined with thin silk before mounting on the skirt. Thus a model is made with the skirt of beige cloth in three flounces. It has a blouse of beige mousseline de sole, brocaded with a little meander in white and a

bolero and sleeves of beige velvet. The bolero fits close and fastens initially with the effect of a yoke. Narrow white belt. This gown was made for the Riviera; for a colder climate it may be copied in darker colors.

When the flounces are of thin material they may be cut straightways of the cloth and gathered or plaited. Thus, an all-black dinner gown has



FANCY WOOL.

the skirt in three plaited flounces of mousseline de sole, with a blouse of velvet and jet and long shirred sleeves of the mousseline. Attention should be called to an innovation in this gown. Little daps of velvet not more than two or two and a half inches deep are added on below the belt, carrying the blouse down with a suggestion of a basque. They are sewed to the skirt so as not to add thickness round the waist. I have seen a black gown with these little basques made of green velvet, and at the top of the neckband a turn-over collar to match.

FIVE O'CLOCK TEA.

The fair Parisian has her day at home, or, rather, her hour, for from 5 to 7 is now thought quite time enough to give to a reception. She wears the most delicious of robes d'intérieur, which correspond not at all to the English-speaking woman's tea gown, as I have had occasion to say in these columns before. She prefers a fanciful blouse with silk or other skirt, a belted effect. The following are suggestions for this sort of dress:

A black satin skirt in side plaits; a blouse of gray mousseline gathered full



Cloth and Velvet Street Gown.

and falling over the belt all the way round, with long shirred sleeves of the same; a sleeveless bolero of gray velvet with appliques of passementerie in gay colors, and a narrow plaiting of gray ribbon set under the edge all the way round. The colored applique is repeated round the top of the blouse neckband. Another idea is a skirt of navy blue velvet, with a blouse of red and blue silk in cashmere pattern, blue velvet turn-down collar and ribbon tie. Still another is a blouse and skirt, both in cashmere printed foulard, with a wide belt of dark blue. A veiling skirt in gray blue is trimmed with a black chiffon plaiting round the bottom, headed with jet, and another half way up. Blouse of black chiffon.

In gowns that hang loose from the shoulder, reserved for the days at home when one does not expect guests, a novelty is a loose dressing gown entirely side plaited and falling open over a full-belted front. This is carried out in gray veiling with a border of black and white silk pipings. The front underneath is of gray mousseline de sole, with a belt of cherry velvet. A dressing gown being worn by Madame Harriett is of white veiling, cut like the one just described, open over a front of yellow lace. It is bordered with chinchilla fur. The sleeves are loose all the way down. They are cut much longer than the arm, and are turned up to show a silk facing. A lace under-sleeve falls on the hand.

New breakfast jackets are made with a yoke pointed slightly upward in the middle of the front and in the middle of the back, and from under this yoke falls a plaiting to the length desired. This is made in plain or in colored flannels, the yoke and sleeves bordered with black velvet ribbon. It is also made in liberty velveteens. The sleeve is close like a dress sleeve, or it is loose and plaited into a band according to fancy. The same idea is carried out in dressing gowns. Thus a gown of brown flannel, with yoke and sleeves of brown velvet, or a gown all of gray-blue flannel lined with black, with black facing at the neck and sleeves and a blue satin ribbon drawn round under the arms, at the edge of the yoke and tied in front with long ends.

NOVEL DETAILS.

Artificial flowers of enormous size are

a fashionable novelty. They are used not only on hats, but also on evening gowns. High-necked gowns worn at the theatre have a bunch of these mastodons at the belt. Poppies and chrysanthemums seem to have the favor. On the other hand, violets keep all their popularity and are used in profusion on the hats made for the demi-season. It is said that more toques than hats will be worn in the spring, though this is given under all reserve, for it is scarcely safe to believe millinery reports in advance. One thing appears certain, the Amazon form will not turn up again. The milliners, when this subject is mentioned, are absolutely mum; they have not yet outlived their caution.

The vogue for pearls has continued to grow till they have nearly usurped the place of all other gems. At the grand d'jeuner given by literary and social Paris to Sarah Bernhardt the other day the profusion of pearls worn by the women was much remarked.

Pearl chains two or three yards long are the latest fashion. They are draped at the neck and caught in loops down the front, to suit the design of the gown or the fancy of the wearer. ADA CONE.

Correct Costumes For Housemaids.

Nothing gives a home a greater air of comfort and refinement than neat and tidy servants. Of course, in wealthy families the livery is most important, but there is no excuse for people with a fair income not giving attention to the appearance of the maids. Even when doing her roughest work, there is no reason why a house servant should not be neat, and if the mistress takes an interest in her attire the maid will have more self-respect.

Four dresses are needed—three for the morning and one for the afternoon. The morning gowns are the working ones and must be of cotton—cambric, glazeham or percale—and should be either black and white or light blue and white, in stripes, spots, plaids or small checks. Eight yards of material with three yards of lining and one dozen white or pink or blue bone buttons should not make the price exceed \$2.50 for each frock. Three yards around the bottom are sufficient to allow for full skirts are unnecessary and cutes in the way. The bodice should be trimly fitted, the sleeves neatly cut and placed in the gown, and shirt and bodice joined with a plain band of the material two inches wide. A turnover collar and cuffs finish the bodice, and with a nice apron and muslin cap the morning attire is fresh and neat and not expensive.

A black frock for the afternoon is a necessary part of a first-class maid's outfit. This can be made of cashmere, alpaca, serge, or almost anything that is not figured. Six yards of material, double width, will be ample, and this should be neatly made, with plain skirt and bodice, tightly fitting, and neatly buttoned down the front with small black, gold or silver buttons. The sleeves are plainly finished, for turn back linen cuffs are to be worn, and a tidy linen collar, half hidden under the narrow collar-band. The linen apron is a trifle more elaborate than the morning one, and can be finished with a little ruffle or embroidery, a bow and long ends.



SPRING AND SUMMER GOWNS.

2. Dainty Toilette for a summer and has little curves of twine-colored cashmere cloth with braidings in blue and black, and a skirt of primrose, tucked and pointed yoke is of plain primrose silk. The cravat should be of black, and the hat also.

girl. The satin skirt is perfectly plain. The bodice is of mousseline de sole lace. The cravat should be of black, and the hat also.



Blouse in old gold silk trimmed with velvet.

and straps to go over the shoulders give a nice air to this attire. The cap, too, may be a little more dressy, and can also be furnished with streamers and a bit of very simple lace.

With four such dresses, a housemaid can make a most satisfactory appearance. Having these will save much wear and tear of her own costumes, and she will find it more economical. If the mistress has to furnish these simple dresses, she will not grudge the money when she realizes how greatly the tone of her house is elevated by her tidy servant, whose hair is neat under her cap, and whose dress is irreproachable.

MY SWEETHEART'S FAN.

A fan of perfumed feathers,
With Cupid in its down,
My sweetheart held before her face
To hide a darkened frown.

A frown—yes, 'twas a mighty one—
Eyes all flecked with fire;
A bosom heaving mid its lace—
A passion to admire.

This cause? 'Twas but a trifle, too—
My sweetheart thought it not—
But what's the diff—a lover's tiff
Counts but a tiny dot.

We'd danced to Nanon's waltzes,
Then stole out at the night
The seat we took was all alone
But—neath a Chinese light!

The air was suave with summer;
More suave Dora's eyes—
Such eyes that fall to drooping,
At first, at love's surprise.

She held the fan—'twas just in time—
When, at the feather's beck,
And Cupid's smile, I only kissed
My sweetheart on the neck!

—Mabelle Justice, in Leslie's Weekly.

Encouraged.

Cleveland Plain Dealer: "And do you really feel encouraged with the results of your suffrage work?"

"Encouraged!" I should say I did! Why, all we women have got to do now is to secure the right to vote in 41 more states."

Why Parrots Swear So.

There is a queer little back room on the Bowery, where an old bird fancier trains parrots to talk, says a New York observer. He owns two or three wise old ones, and they do the talking to all young imported birds. The dealer frankly confesses that he sells the

stupid parrots as fast as he can, but holds those of any promise for old maids and actresses, they being the heaviest purchasers. If they take a fancy to any one of the birds, and it is a good talker, he says he can demand almost any price. When asked why so many parrots swear he said they

take to it naturally, the sharp exclamations exactly imitating their tongue. He denied that he taught them to swear, but says they pick the words up from visitors and the toughs outside the door. He has one old sinner that for billingsgate can outswear the worst of them.



FRENCH HOUSE GOWNS.